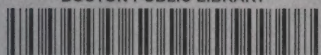


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DESIGNS IN OUTLINE

FOR

ART-NEEDLEWORK.

EDITED BY

LUCRETIA P. HALE.

FOURTH SERIES.

1.	HOPS AND OX-EYED DAISIES . . .	Panel	12 x 20 inches
2.	CROWN IMPERIAL	Chair Seat	13 x 13 "
3.	VIOLETS	Apron	13 x 20 "
4.	VIOLETS	Pocket and Border	14 x 20 "
5.	CYCLAMEN	Toilet Cover, etc.	6 x 13 "
6.	LILIES	Panel	13 x 20 "

ACCOMPANIED WITH

INSTRUCTIONS IN DRAWING, TRACING, AND TRANSFERRING
PATTERNS, AND DIRECTIONS FOR STITCH, ETC.

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S. W. TILTON & CO., PUBLISHERS,

BOSTON.

1879.

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TILTON'S NEEDLEWORK SERIES.

No. I

ART-NEEDLEWORK FOR DECORATIVE EMBROIDERY. A Guide to Embroidery in Crewels, Silks, Appliqué, &c., with illustrated instructions as to Stitches, including the South Kensington Stitch. Also several designs for Patterns. Edited by LUCRETIA P. HALE. Price 50 cts.

No. II.

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DESIGNS IN OUTLINE FOR ART-NEEDLEWORK.

FIRST SERIES.

		SIZE.
1. DWARF ARCTOTIS	Mantelpiece Border	9 x 20 inches.
2. WHITE MOUNTAIN DAFFODIL	Chair Back	14 x 19 "
3. DAHLIA	Banner Screen	11 x 15 "
4. CLEMATIS	Chair	14 x 19 "
5. PEACH BLOSSOM	Tea Cloth	10 x 14 "
6. CHERRY	Tea Cosy	9 x 16 "

Each of these designs is given for some especial purpose; but they all can be used for different ones quite as well, and new designs formed by combinations from them all. Accompanied with

Instructions in Drawing, Tracing, and Transferring Patterns, and Directions for Stitch, &c. Price 75 cts.

This series of designs is very artistic, and far in advance of any before published.

S. W. TILTON & CO., BOSTON, PUBLISHERS.

TILTON'S TRANSPARENT EMBROIDERY PATTERNS.

EASIEST METHOD OF DRAWING, TRACING, AND TRANSFERRING PATTERNS.

[We give below careful instructions for preparing outlines as described in our First Series ; but Tilton's new method is so advantageous, that it is likely to supersede all others.]

THE easiest method of transferring a pattern to be worked upon is to use Tilton's Transparent Patterns, which are drawn upon transparent muslin : these can be placed directly on any material needed, and the pattern drawn through upon the substance required. Every one of the patterns in this series can be found done upon the muslin. If these transparent patterns are to be used often, as they can be, they should be bound with tape or ribbon.

If the pattern is *not* needed again, baste the transparent pattern directly upon the material, and work over it. It is much more agreeable to work over than tissue-paper ; and, when the pattern is completed, the threads of the tarlatan muslin can easily be drawn out.

This is especially useful for patterns that are merely to be worked in outline, either on a plain or filled-in ground. In this case no copying of pattern is necessary. The muslin pattern can be used directly upon the material, making a great saving of time.

But, if the pattern is needed again, it is very easy to transfer it to the work.

Baste the pattern firmly on the material ; then draw the outline as it appears on the muslin, and it will at the same

time mark the pattern on the material and between the threads. Draw the outline with a No. 3 pencil.

Or, if a color is needed for a dark material, use a colored pencil or chalk. It is a good plan to mark it over on the material afterwards with liquid bluing, such as is used in washing linen.

By this method any one can buy an outline, and baste it on her work for use directly, without the slow process of two drawings. It is one of the most useful, while it seems the simplest, of suggestions for such work. It is well to have also the patterns as printed in the series to work from.

The old methods are slow and tedious; but, if muslin is not used to transfer patterns from paper to stuff, any of the following ways are suitable: First trace the pattern on thin tracing-paper; then place a piece of red transferring-paper between the pattern and the stuff, and mark every line with a pencil or any pointed instrument, such as a knitting-pin. On taking away the pattern and the transferring-paper, an outline will be left upon the cloth sufficiently distinct to enable you to ink over it. The point of the tracer must not be too sharp. Black carbonized paper makes a good transferring-paper.

Or prick holes with a pin round the outline of the pattern; lay the pattern on the linen, and rub charcoal-powder on it with a lump of cotton-wool. This must only be done to linen, not to silk-sheeting, or any material at all hairy. When you first take off your paper after rubbing with the charcoal, do not be frightened at the dirty appearance, for this can all be cleaned off afterwards, but first mark over the outline with pen and ink, taking care not to touch the other parts of the material with your hand: in other words, do not rest your hand upon the work in the usual way when drawing or writing.

A sewing-machine will be found convenient for pricking the holes. Several thicknesses of paper can be perforated at the same time by any ordinary machine, using, of course, the needle without thread, passing it over the outline of the pattern.

When you have finished tracing the outline, prepare to free the material from the charcoal thus: beat it from the back, and then flap (on no account rub) it with a clean duster.

To transfer patterns to colored materials is more difficult, because the markings are so apt to rub off. One way is to rub on powdered white chalk, as described with charcoal-powder, through holes, and afterwards paint over the outline with Chinese white.

Or tack a tissue-paper pattern to the cloth, outline with white cotton in long running stitches, and then tear away the tissue-paper. This is a little tedious, but is perhaps, on the whole, the most satisfactory way, as the faint lines left by the Chinese white often make it necessary for the worker to outline quickly first, in either white or any other wool, for fear of the pattern rubbing entirely out.

“Architect’s linen,” that is, a tracing-linen, is better than tracing-paper in tracing out a pattern from the original. But people who can draw ever so little are strongly advised to draw their own patterns straight off upon the linen. A little courage and self-confidence is so often all that is necessary; and a pattern drawn and designed by the worker is far more interesting, and must necessarily be valued more as a gift, than a copy. A very stiff or mediæval design is not suitable to the inexperienced draughts-woman; but simple patterns can be attempted by very moderate performers. The patterns given here

can be taken as hints, and then enlarged upon and altered to suit the worker's taste.

MATERIALS.

Brown or white coarse but closely woven linen is needed. It was once very difficult to procure, as a peculiar firm make is required: it can now be obtained from most of the large shops abroad; but the soft linens are found with difficulty here.

Ecru, brown, and olive-green serge are suitable for table-cloths, and look best embroidered with a stiff pattern. Yellow flowers, such as the arctotis, look well.

Unbleached sheeting is a coarse material, whose chief advantages are the handsome folds it takes, its soft coloring, and also its cheapness: even a ball-dress of sheeting embroidered with poppies has been pronounced quite beautiful. It is nice for curtains, as it is a very heavy stuff. Its one disadvantage is that it soils rather quickly, owing to its cottony surface. The cotton-flannels have the same advantages and disadvantages.

In choosing your wools, beware of bright and vivid hues, especially of green. Sober tints of olive, sage, and dead-leaf color, blend best together. In fact, all the old-fashioned shades will be found suitable, because their dye is not the pure kind which makes the modern hues so harsh.

Vegetable silk, a kind of linen-thread, is sold in three shades of yellow, the darkest quite brown, or bronze. This is very suitable for outlining any stiff or mediæval pattern upon the silk-sheeting. It is dyed in almost all other colors as well.

Embroidery-silk is suitable for working upon plain or ribbed silk.

Tapestry wool serves to make the work stand out from the cloth, and can be used for the blotting-book cover.

If you find your work drag the serge, tack dimity² at the back: this prevents the serge being drawn up too much.

THE STITCH.

It is worked the opposite way to stitching; that is, you work *up* the cloth instead of *down*. Make a small length-way stitch; draw your needle through the cloth about the centre of the stitch, on the left side of it. At first you will be obliged to turn the work round every time you begin another row; but, as soon as you get into the way of working, this will not be necessary. Or carry back the thread in one stitch to the point from which you started.

Work the leaves the same direction that the fibres take in a natural leaf. The usual plan of such leaves as brambles is to do one side of the leaf darker than the other; vein down the centre with the same, when the leaf is finished.

The centre of flowers you must do in dots by winding the wool once or twice round the needle, and then drawing the wool up, or, leaving a loop, twisting it by inserting the needle through it, and then drawing up.¹

FADED SHADES.

There are certain peculiar shades which it is impossible to buy; among others, the pale pinkish mauve for primrose-stalks.

The proper shades may sometimes be effected thus:

¹ A more detailed description of the stitch, illustrated, can be found in Art-Needlework, Part I., published by S. W. Tilton & Co., Boston, who will send a copy by mail to any address on receipt of price, 50 cents. ² Coarse Flannel.

Select the bright color which nearest approaches the required faded shade ; place it between two pieces of glass, and leave it in the sun until it is bleached to the right tone.

PRESSING THE WORK.

Pour boiling water into a shallow bowl, and hold the wrong side of the work towards the steam, shifting it about to get every part impregnated. Stretch the work tightly in a wooden frame, and leave it thus for several days.

Or wet the work slightly on the wrong side with water into which a little gall has been put, and then stretch it on a board, with the right side uppermost ; or pin it out on the carpeted floor with a clean cloth underneath it.

Or iron the work with a wet cloth between the iron and the wrong side of the work. The first of these plans is the one recommended, unless great care can be used in the ironing.

WASHING.

So much depends upon the washer, that it is hardly safe to say in a general way that crewel-work washes well ; but it ought, if good wool, and proper care be used.

Put bran, no soap nor soda, in a basin, with warm water, and leave the work to soak. Press it every now and then ; but do not rub it. When clean, hang it out to dry : do not wring the water out, as that would crease the work. Stretch on a frame when nearly dry, or iron it.

Get the thing out of hand quickly : a little ox-gall is sometimes used to prevent the colors from running.

(The foregoing directions are reprinted from First Series for the use of those who do not possess both sets of patterns.)

THE DESIGNS.

No. 19. HOPS AND OX-EYED DAISIES.

The hop itself is very light green : outline the shape in a darker color. The leaves are rather dark green. The daisies to be done in raw silk shaded with white and gray wool ; the centre bright yellow.

The old-fashioned marble-topped chiffonier can be modernized by having panels on either serge or satin, and covering the marble top with the same, edging the border with a fringe, and working any flower upon the border : small bunches of daisies are pretty. Such panels are very pretty for screens or any piece of furniture.

This design is for the doors instead of mirrors.

No. 20. CROWN IMPERIAL.

This conventional design is meant for a fancy chair of ebony wood. The flowers are yellow ; the leaves an ordinary green, but, as they often lie over each other, you must do the back ones in a brownish tint to give distinctness ; the stalk brownish-green.

The flowers are also sometimes seen of a deep orange-color.

NOS. 21 AND 22. VIOLETS.

The violet is one of those flowers with which every worker is well acquainted, and consequently little verbal description is necessary; but remember the centre is bright yellow, and the tiny leaves coming from it are white.

The apron must be worked upon crewel linen of a strong kind. If an ecru-colored material be used, the violets look very well white. The front and back are gathered into a band fastening at the side, and the body fastens with hook and eye at the shoulder.

The width of apron is from thirty-six to thirty-eight inches. The selvage of the stuff can be left, as most materials are about that width. The length is about one inch more than the breadth.

Leave six and a half inches at the waist, between the back and front, for the arms. The two large pockets are sewn at even distances on the front of the apron.

For a separate pocket or pouch to hold the balls, work one side, and have the other plain; attach holland suspenders and a band to fasten round the waist. A separate pocket is very convenient when playing.

The border had to be divided, owing to limited space; but, for the convenience of tracing, you can cut them off the page, and tack together. There is a good deal of work in this pattern; but it is very pretty, and looks very well on a cashmere dress also.

The border would be pretty for a tablecloth.

No. 23. CYCLAMEN.

The centre of the leaves is darker green than the surrounding part; the flower itself is a delicate waxen pink,

with a deeper shade in the centre; the little round is a vivid magenta-color.

Draw the pattern either along the front of the toilet-cover (which had better be made of white or slightly-tinted linen), or along each side. If, however, you wish to work both front and sides, draw one group at the corners first; then arrange the rest; as, if you leave the corner of any square thing until after the side is done, it generally happens that the corner does not come even. This pattern is suitable for a tablecloth.

The boot-bag, as shown above the cyclamen, is very useful, and easily made. A narrow lath of wood must be inserted at the upper part, with two brass rings for hanging to the wall. It can be made any size; but either four or six compartments is the usual allowance.

A back for wash-hand stand can be made to match; the measurement fifty inches long, and twenty-two broad. Fringe out two inches at the lower edge; hem the other edges.

A design of water with reeds, and ducks swimming, or swallows skimming the surface, is more suitable, but, owing to want of space, cannot be given here.

No. 24. LILIES.

Flowers white, shaded with gray; towards the stalk blend gradually into light green; stamens light green; anthers bright yellow; the pistil (or large centre column) light green; the stigma (or head) the same. The leaves are not shaded; bud green; branch brownish-green; and the under leaves yellow-green.

DECORATIVE ART BOOKS.

GREEK ORNAMENT, Illustrated with twelve plates printed in the original colors, edited by Wm. R. Ware, Professor of Architecture in the Massachusetts Institute of Technology. \$1.00

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SECOND SERIES.

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1.	BLACK SPOTTED NEMOPHYLLA, Blotting Book,	8 x 10 inches.
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3.	CORNFLOWER, Cushion,	12 x 15 "
4.	MORNING GLORY, Chair Back,	12 x 15 "
5.	ROSES, } Double Design, Curtain,	8 x 30 "
6.	ROSES, }	

Each of these designs is given for some especial purpose; but they all can be used for different ones quite as well, and new designs formed by combinations from them all. Accompanied with

Instructions in Drawing, Tracing, and Transferring Patterns, and Directions for Stitch, &c. Price 75 cts.

This series of designs is very artistic, and far in advance of any before published.

DESIGNS IN OUTLINE FOR ART-NEEDLE WORK.

THIRD SERIES.

		SIZE.
1.	FLAX Croquet Dress	14 x 21 inches
2.	TOBACCO FLOWER Smoking Coat	14 x 20 "
3.	MYRTLE AND MAIDENHAIR Parasol	12 x 15 "
4.	COWSLIP AND PRIMROSE Table Cloth	13 x 20 "
5.	POMEGRANATE Border	7 x 21 "
6.	POPPIES AND CORN Evening Dress	14 x 20 "

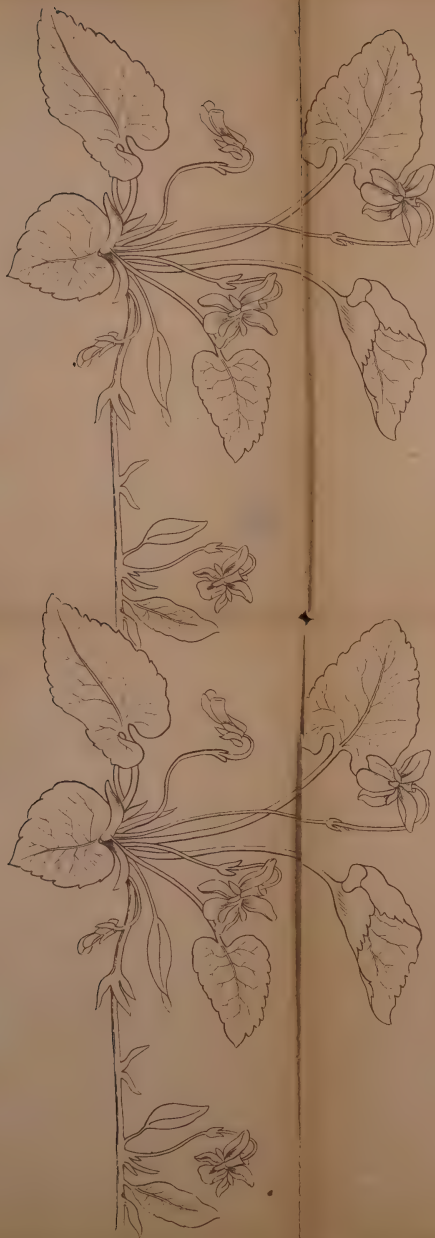
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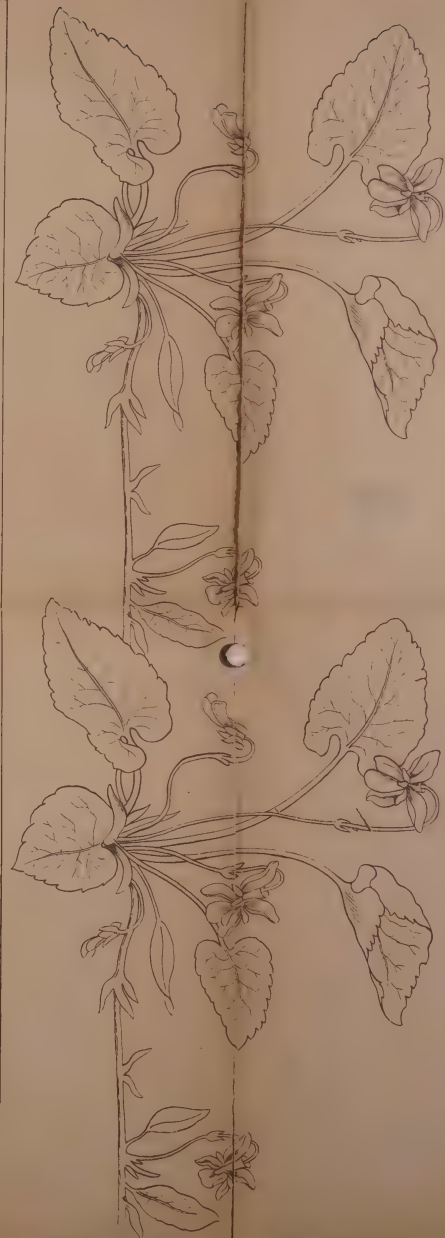
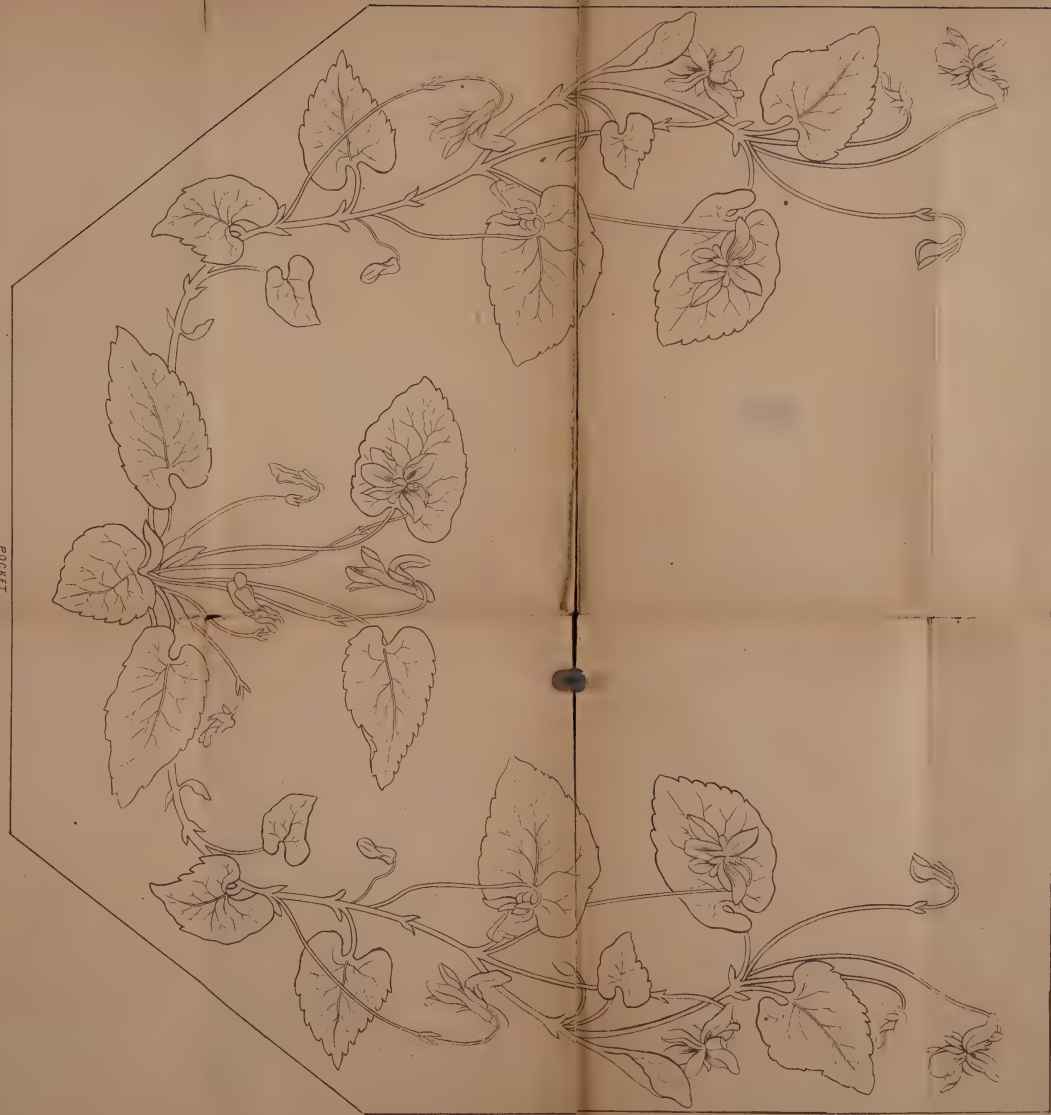
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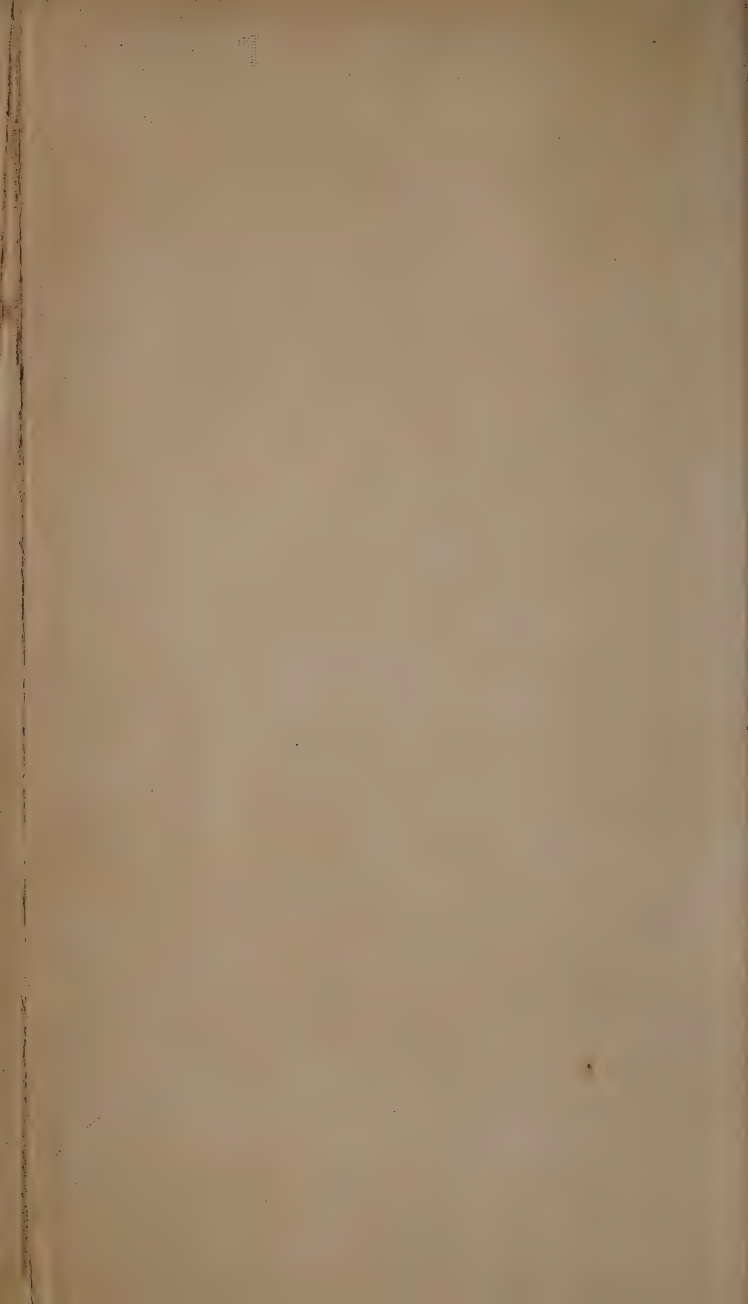
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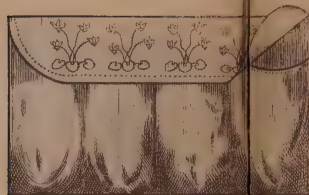


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Nº 22. VIOLETS.
Second half.

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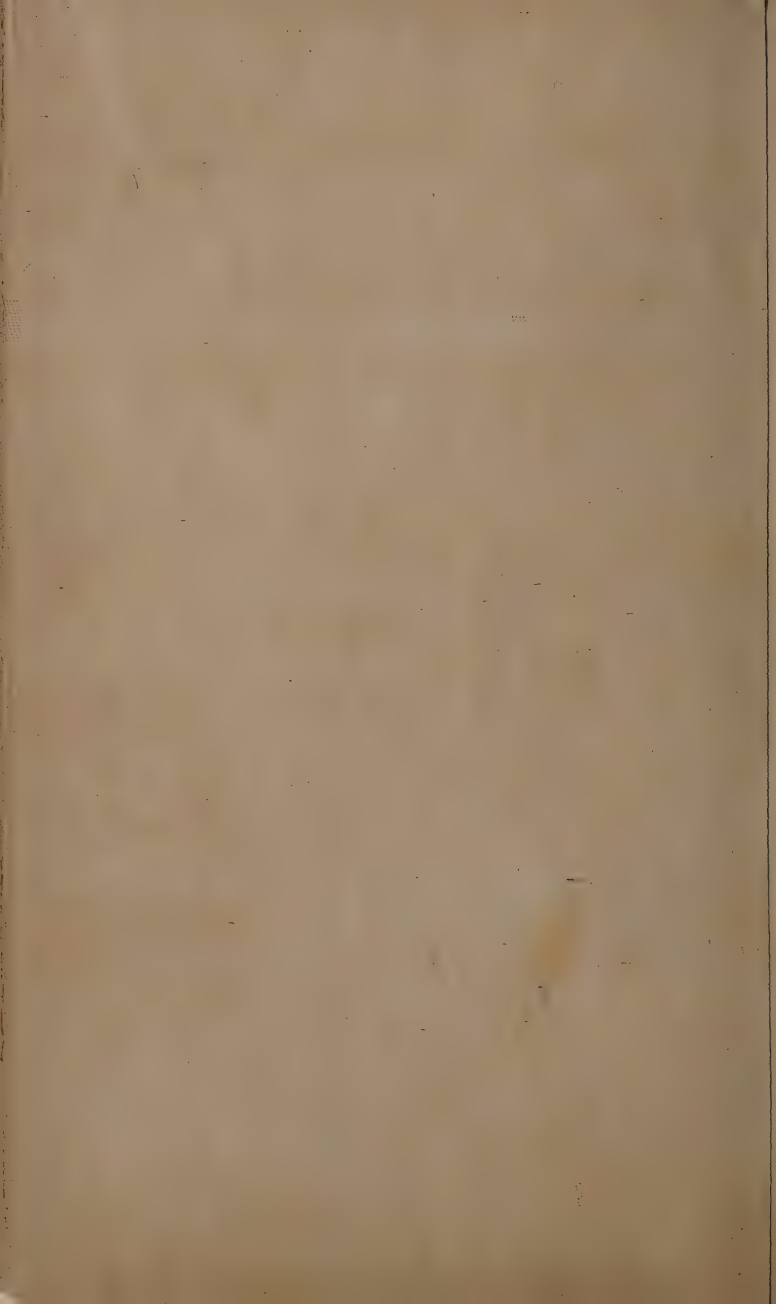
Nº 23 CYCLAMEN.
Toilet Cover Etc.

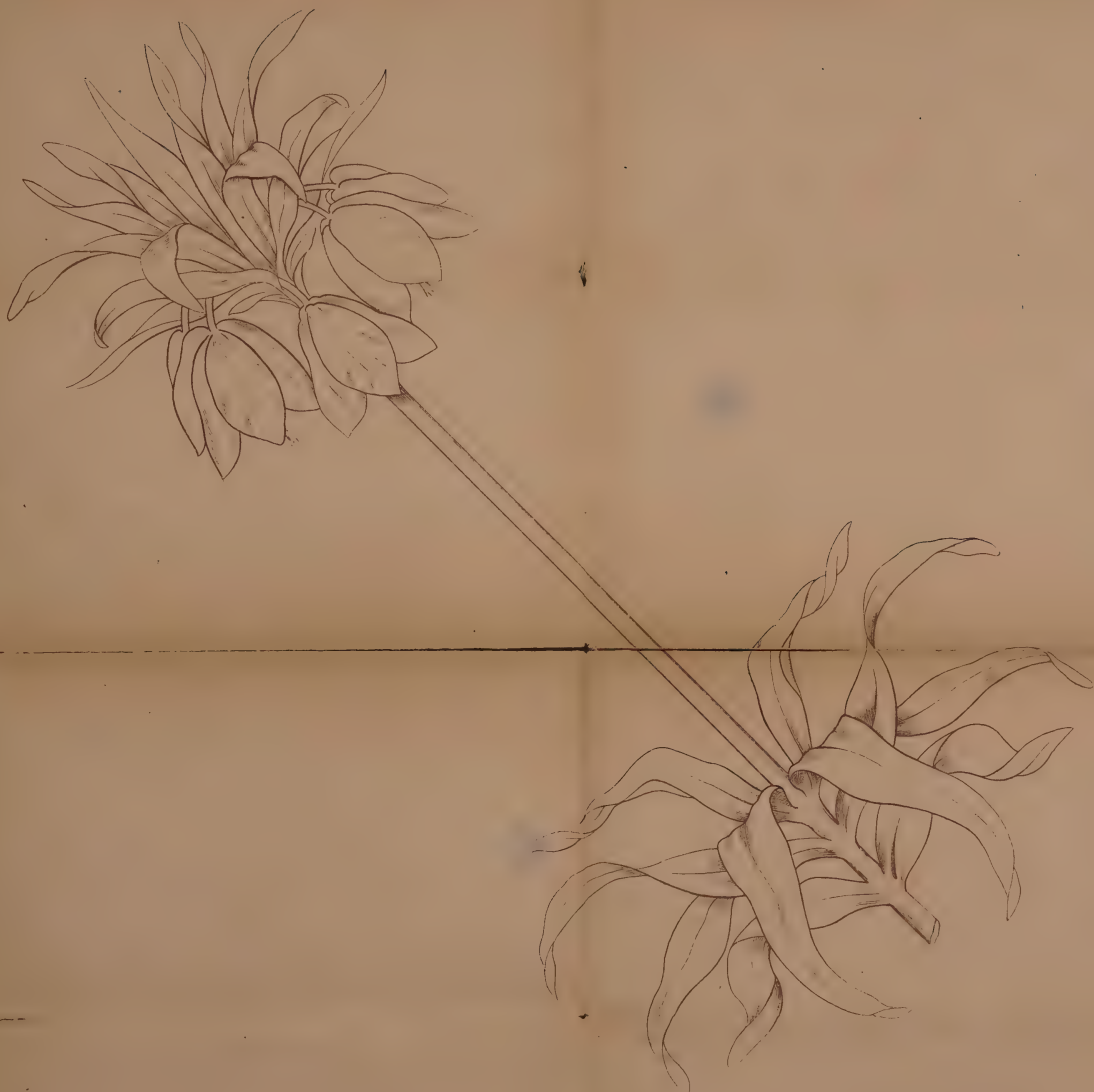


No. 21. VIOLETS.
Apron.

First half

For Art Needlework, S.W. Tilton & Co. Publishers, Boston.





Nº 20. CROWN IMPERIAL
Chain, Seat.



